Visual Arts

Writing and the visual arts are a natural combination. The tradition of beautifying and clarifying written text through embellishment and illustration stretches from the illuminated manuscripts produced in Medieval monasteries to modern picture books. There is a corresponding compulsion to respond to powerful works of art in written formats ranging from critical essays to poetry.

Writing and the visual arts are natural partners in the learning process as well. Writing about at-t helps students sharpen their powers of observation, develop concepts of aesthetics, and understand the role of art in personal and cultural expression. Similarly, incorporating visual arts experiences into the writing process produces a dramatic improvement in student writing. Writing is, after all, the process of translating internal visions into words, creating pictures with written language.

One of the best ways to enhance your students' ability to respond to art is to respond to their art work using an arts rich vocabulary. Martin Rollins, Associate Curator of Education, School & Family Programs at the J.B. Speed Art Museum in Louisville and former artist-in-residence, offers these suggestions for talking to students about their art work:

- Allow enough time for your dialogue with students to proceed at a natural and relaxed pace. Pushing students to respond in a short timeframe can be inhibiting and counter productive.
- Find something **positive** in the work to highlight without being dishonest. ("Your design fills the entire page with rich colors and patterns." "I find it interesting that you used both free form and geometric shapes.")
- Be **specific** in your remarks. ("You have colored this part of the sky with bright and beautiful colors.")
- **Let students tell you about their artwork.** ("That painting is really exciting. Can you tell me about it?" "I like the warm colors you have used in your drawing. How would you describe them?")
- Let the students indicate when there is a problem that needs addressing. Listen before responding and be specific in your response. ("You said you don't like the way the pattern looks. What is it about the pattern that concerns you?")
- Use **suggestions** instead of criticism to help guide students towards solutions. ("You said the colors look too dark. Can you think of a way that you might be able to lighten the color?")
- Alternate sessions of talking to students about their art with discussions using art reproductions of significant works. This helps expose students to a variety of possible artistic approaches and solutions. It also makes students more comfortable with analysis and interpretation of visual works of art.

Classroom Activities

Elements of Art Posters
Activity Contributed by Judy Sizemore

Grade level: upper primary-middle
Materials: poster board (one Per group)
magazines to cut
glue
markers, crayons
Thesauruses, one per group (for 4th-5th grade students)
Time: 60 minutes
Core Content Addressed:
Art Process: Collage(2.22)
Responding: Describe visual characteristics of art and respond to them using visual arts terminology (2.23)

Overview: In order for students to be able to discuss works of art, they must know more than the names of the elements of art. They must have something to say about the way the elements are used to create effects. For example, if a students says, "I like this painting because it has nice colors," we know nothing about the painting. However, if he is able to say, "I like this painting because the bright colors make me feel cheerful," he has communicated something meaningful.

This activity allows students to discover words that describe the elements of art. The process of creating the posters is just as important as the final products. The discussion that students engage in as they reach group consensus about their posters provides them with an opportunity to express and defend their opinions and to hear and evaluate the opinions of others.

Introduction: Lead a classroom discussion about colors that can be found in the classroom. Ask students to find colors that are bright, dark, strong, pale, warm, cool, soft, or exciting. Ask students what colors might be used on a poster about a circus. How would they describe these colors? What colors might be used on a baby's blanket to make the baby feel sleepy? How would they describe these colors? Generate a list of words that describe colors.

Activity: Divide the class into groups with 4-5 students per group. Tell students that each group is going to produce a poster about colors. The posters will include colors and words that describe colors. The colors can be created using markers or crayons, or students can cut pictures from magazines. Allow each group to decide what type of colors they wish to include and how they want to arrange the colors on the poster. Will they use all cut-outs, or do they want to include some colors produced by markers or crayons? Warn them not to glue anything in place until they have done all their cutting and sorting and agreed upon the composition of the poster.

In addition to the actual colors, they want to include words on their poster that describe the colors. They can use words from the list generated by the

In addition to the actual colors, they want to include words on their poster that describe the colors. They can use words from the list generated by the class or think of their own. Older students can use a thesaurus to expand their descriptive vocabulary.

When the posters are complete, allow each group to make a brief presentation describing not only their final poster but also the process they went through to decide how to arrange their poster.

Variations:

1. Link the activity to literature selections such as:
   The Legend of the Indian Paint Brush by Tomie dePaola
   The Great Blueness by Arnold Lobel

Assessment Ideas: Display the posters and involve the students in assessing them. Ask students to discuss the following issues:

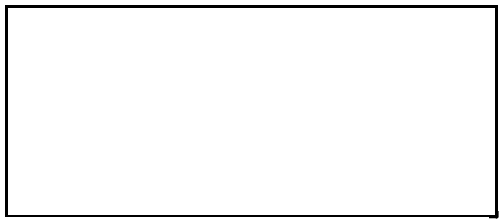
1. Is the arrangement of the poster attractive?
2. Is the poster neat and well organized?
3. Do the color words accurately describe the colors to which they are assigned?
4. What are the most successful aspects of each poster? Which are the least successful?

Follow-up:

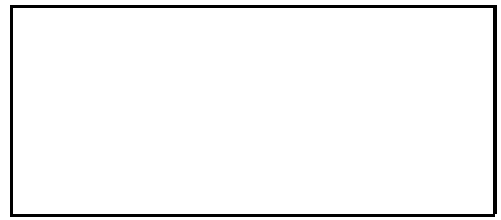
1. Allow groups to make posters illustrating other elements of art (shape, line, texture) or principles of design (balance, contrast, pattern). Be sure to provide a variety of materials with actual texture as well as pictures with implied texture.
2. When the posters are complete, display them prominently. Use the vocabulary from the posters daily in a variety of contexts. Use the words to analyze various works of art, including student work. (A handy web form is included on page 6. Definitions of the art terms are given on page 7. and a sample of a completed web is included on page 8.) Encourage students to use the words in descriptions in their creative writing. When students return from lunch, ask them to describe the food using their art poster words.

Writing Activities:

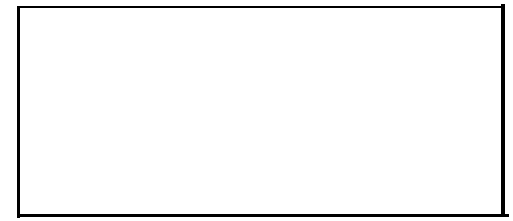
Tell students that you want them to develop group presentations to teach the elements of art to another group. Allow them to decide if they will make their presentations to younger students, their peers, their parents, a SBDM council meeting, or some other group. You may assign a format or allow them to make this decision as a large group or as small groups. Some possible formats include a speech, a skit, a poem, a video, an interactive presentation, or a narrated slide show.



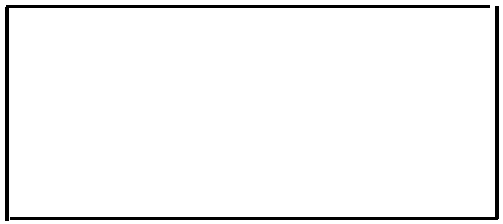
Color



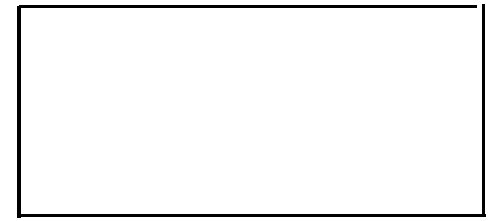
Texture



Contrast

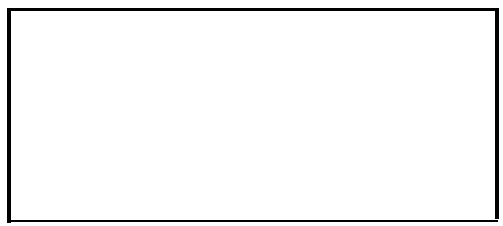


Shape

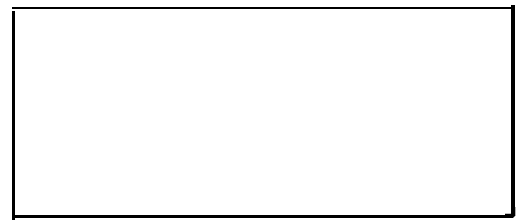


Emphasis

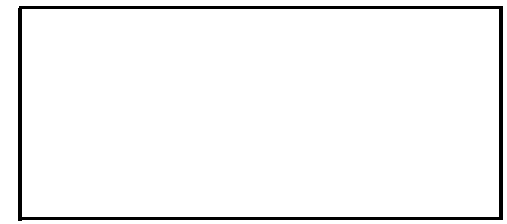
Name of Art Work and Artist



Line



Balance



Pattern

Art Terms

Elements of Art

Color: Hue, the common name of a color, indicates the color's position on the spectrum or color wheel. The primary colors are red, yellow, and blue. The secondary colors (orange, green, and violet) are combinations of the primary colors. Red, yellow, and orange are considered warm colors. Blue, green, and violet are considered cool colors.

Line is a continuous mark made on a surface. In art, lines can be used to encompass shapes, indicate texture or shading, and create tension.

Shape is a two dimensional area enclosed by lines. Shapes can be geometric (circular, square, triangular) or organic (puddles, clouds, fire). ***Form*** is three dimensional, having width, length, and depth.

Texture is the way an object feels (actual texture) or looks as if it should feel (implied texture). Painters create texture with different brush strokes.

Principles of Design

The elements of art are organized to create a composition using the principles of design.

Balance is the way elements of art are arranged to create a sense of equilibrium. In symmetrical balance, the two halves of the art work are mirror images of one another. In asymmetrical balance, the two halves are different but seem to be equal. A large shape on one side may be balanced by a bright color on the other side.

Pattern is created when one of the elements of art is repeated at regular intervals of space.

Emphasis is the focal point in any work, the point to which the artist wants to direct the viewer's attention.

Contrast is accomplished by placing two very different elements in close proximity to one another. Contrast can be bold (black against white) or subtle.

Colors are muted, cool. Even the yellow of the boat has a tinge of blue. Contrast with rich black of rower.

Color

Slick, hard texture of boat contrasts with rippled texture of water.

Texture

Contrasts in color and texture create interest. Contrasts in lines create tension.

Contrast

Rounded shape of boat, triangular shape of sail. Bulky shape of rower.

Shape

The child's face, half in sunlight, half in shadow, is the focal point.

Emphasis

The Boating Party - Mary Cassatt

Name of Art Work and Artist

Horizontal lines of seats and water seem peaceful, but taut , diagonal lines of sail and oar indicate tension.

Line

The dark, bulky shape of the rower is balanced by the light color and tense lines of the sail

Balance

Pattern in woman's dress. The repeated horizontal lines of the seats create a kind of pattern.

Pattern

Art Journals
Activity Contributed by Delaire Rowe

Grade level: Upper primary-middle
Materials: Activity sheets (one per student) Pencils, crayons, colored pencils, oil pastels, markers.
Time: 45-60 minutes per session
Core Content Addressed:
Creating/Performing: Use a variety of media and art processes to produce 2-D art work. (2.22)
Responding: Describe visual characteristics of art and respond to them using visual arts terminology (2.23)

Overview: Keeping an art journal is a an easy way to reinforce art concepts and give students a permanent record of their growth in understanding and using the elements of art. Entries can be made daily or weekly or as time permits. The individual journal entries can be kept in a folder and bound together at the end of the year.

The activity sheets presented here follow a three step format: present the concept with a practice activity, provide an opportunity for students to use the concept creatively, provide a reflection activity. You can create many more activity sheets using this format or challenge students to create activities. Allow some entries to be free choice.

Encourage students to use different media (crayons, colored pencils, oil pastels, different kinds of markers, mixed media) to complete their sheets. Many students get in a rut with markers and do not realize that they can produce a wider range of values with other media. Also experiment with different types of markers such as over and under markers. Using an over marker over an over marker allows you to blend colors.

Follow-up/Writing Activity: After students have made several entries, let them select their favorite (or a combination of their favorites) to develop into a larger piece of art. Coordinate an exhibit of the finished pieces. (This can be as simple as hanging them in the hallway where other students can see them, or you could exhibit at a PTA meeting, etc.)

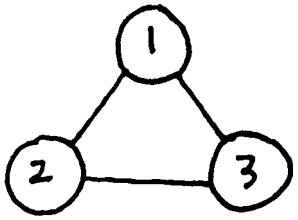
Ask each student to write a critique of his/her finished work to accompany the art in the exhibit. Review the Art Critique sheet (page 12) prepared by Jimmie Dee Kelley (Arts and Humanities Consultant, Kentucky Department of Education). Allow students to use the posters and web forms from the previous activity to brainstorm on the way they have used the elements of art and principles of design in the piece before writing their critiques.

Once students have understood how they use the elements of art and principles of design in their own work, students will be better prepared to critique the work of others. Using slides, large prints, or postcard reproductions, lead the class through the process of critical analysis developed by the arts consultants for the Kentucky Collaborative for Elementary Learning (the DWoK program) and reproduced with permission on page 13.

Name _____

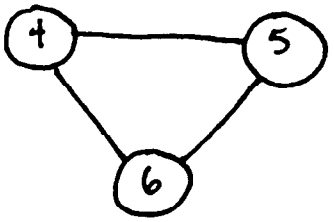
① Color the circles. Write the name of the **Hue** next to the number.

Primary Colors



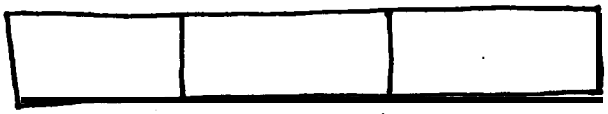
1 _____
2 _____
3 _____

Secondary Colors

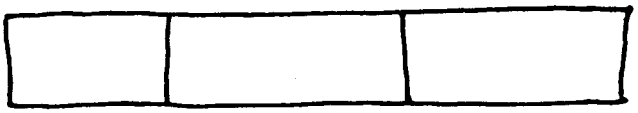


4 _____
5 _____
6 _____

② Color the rectangles.



Warm colors

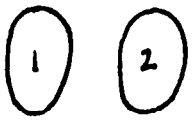


Cool colors

③ **Value** - the lightness or darkness of a color.

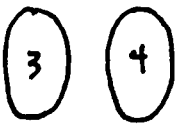
Choose a warm hue and a cool hue.
Color the ovals.
Write the word below.

Press Hard



1 dark _____
2 dark _____

Press softly



3 light _____
4 light _____

④ Choose a theme. _____

⑤ Draw a picture from the theme and add color.

⑥ How do the colors in your picture make you feel? _____

Name _____

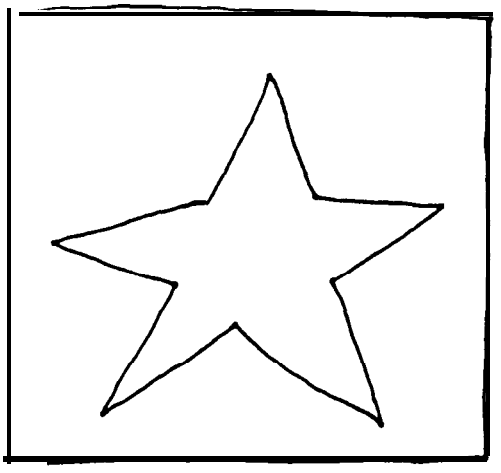
Space is the area between, around, above, below and within.

– Negative space – the area around a thing.

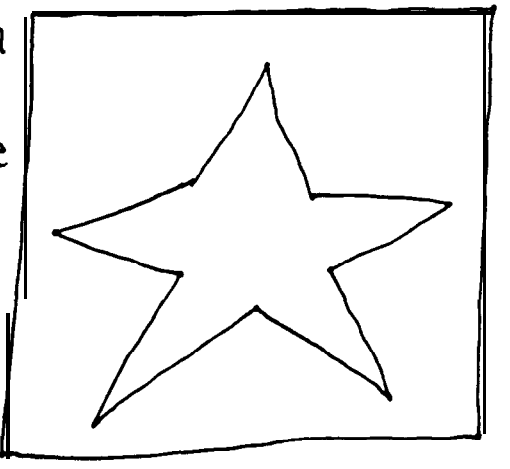
+ Positive space – the area of a thing.

Overlap – one thing in front covers part of another.

① Fill in the positive space



② Fill in the negative space.



③ Create a design using overlapping shapes and color.

④ Describe how you used the space in your design.

Art Critique

1. Describe
   Discuss the elements

2. Analyze
   Analyze the priniciples

3. Interpret
   Identify the feeling

4. Judge

Questions to ask during critical analysis:

1. Description of the subject:

"What person, place or thing do you see here?'
'What information do these subjects tell you about the real subjects?'
'What is happening in this picture?"
"How old (young, big, tired, **busy,** etc.) do you think they are?'
'Why do you think that?'
'Can you add to that?
"Can anyone go **further?'**
"Does someone else see something different?"
"What is different or the same about this picture and this other **picture?"**

2. Use of elements and design:

"Describe the color, shape, texture, space, line, mass and value to me?
'Where do you see these elements?"
'What materials did the artist use to make this picture?'
"Where do you think the artist was standing when he/she made this image?
'Was the artist close or far away from the subject? How can you tell?"
"If you see texture in this place, do you see texture repeated anywhere else?'
"Do the lines in the picture seem nervous, tired, bouncy, happy, harsh?"
"Are the colors warm or cool?'
"Is this picture light or dark?"
"Can you say more about that?"
"Are the lines bold and the **colors** soft, **or** the other way around?'
'What is similar and different about these two pictures?'

3. Interpret the message:

'Why do you think the artist made this picture?'
"What makes you say that?'
"Do the colors make you feel a certain way?'
"Does the value make you feel **a certain way?"**
'Why do you think the artist chose to represent his/her subject in this particular way?'
"Why did the artist chose these materials and this technique to **make this picture?'**
"If the artist had used different media and technique would the message have been the same?"

4. Judgement

'What have you learned from looking at this picture?'
"Do you like this picture?'*
'Would you like to get to know this artist personally?'
'Would you like to make a picture with this technique, elements, design approach?"
"What does this picture make you feel, think? Are these thoughts, feelings good, even if they're sad or confusing?'

NATIVE AMERICAN/AFRICAN MASKS
Activity Contributed by Anette Lusher

Grade level: 4th - 12th

Materials: **One gallon milk container per student.**
Assorted scraps of material, yarn, film canisters, scraps of flexible wire, hooks, nails, screws, container lids, beads, feathers, rocks, twigs, buttons, or anything else students would like to attach to their mask.
Masking tape
Wheat paste
Newspaper
Roll of paper towel
Tempera paints and brushes (economy type)

Time: **Four sessions, 45-60 minutes each**

Core Content Addressed:

Creating/Performing
Make art for a specific purpose using the elements and principles of design to communicate ideas. (2.22)

Responding
Describe and compare the characteristics and purposes of works of art representing various cultures and historical periods. (2.23, 2.24, 2.25, 2.26)

Art Process/Media
3-D papier mache, found objects

Budget: **About $1.00 per student**

Overview: Native American and African mask making projects are a wonderful means to introduce students and teachers to their own and diverse cultures. This project can be linked to a social studies unit on Native American and/or African culture to enhance learning in the areas of geography, history, culture, and traditions.

Material Preparation: The teacher should cut the back half off the milk jugs (the side with the handle), leaving the spout intact. Students can collect the scrap materials.

Introduction: Begin by brainstorming with your class the purposes of masks in various cultures. Be sure that they identify ceremonial uses and the use of masks in storytelling.

Before students design their own masks, introduce them to the mask making traditions of your target cultures. The National Gallery of Art has wonderful slide sets (available through their free loan program) representing the African and Northwest Coast Native American mask making traditions. Dover Publications has numerous books of mask designs. The International Center at the University of Kentucky has masks from Ecuador, Malaysia, and Africa that can be borrowed by teachers. There are also several children's picture books that can be used to introduce masks. (See resource list.)

Using one or more of these resources, show masks to students and lead them in a class discussion of how the elements and principles of design are used to create various emotional responses. Remind your students that different people have different responses to art work and that is fine. As a group, create a Venn diagram to compare and contrast two masks (from the same or different cultures). Discuss color and shape, symmetry vs.

asymmetry, emphasis, and focal point. Also consider the material and the function of each mask.

Activity: Session One: Show the students the materials you will be using to create your masks. Tell them you want them to create an asymmetrical mask. (If possible, have a sample or two prepared for them to view.) Ask them to make a sketch of the mask they want to create, making sure each side of the face is different (asymmetrical). Tape eyes, cheeks, and mouth (using wire, film canisters, container lids, etc.) with masking tape onto milk container. Poke holes on each side of the jug to attach string for hanging or wearing.

Session Two: Tear newspaper in long strips 1-2" wide and wet thoroughly with wheat paste diluted with water to the consistency of thick cream. Squeeze out excess by pulling the strips between your fingers and apply newspaper strips in a cross-wise fashion, forming facial features, working over the entire mask. Take whole sheets of paper towel (wet with diluted wheat paste) and apply neatly over whole mask to give it a solid, straight appearance. Let dry overnight.

Session Three: Glue or attach any embellishment desired. In spout, glue bundle of paper strips or yarns or grasses for hair.

Before going on to the painting process, divide students into groups of 3-4 students and ask each student to take his/her mask to the group table. Ask the students to interpret one another's masks as they are at this point. Instruct the student whose mask is being discussed not to say anything until the others have given their interpretation. Ask the students to express their interpretation in terms of their emotional response and the specific elements or principles of design that evoke this response. For example, "The mask looks scary to me because of the exaggerated eyebrows and the snarling shape of the lips," or "The mask looks friendly to me because the shape reminds me of a pumpkin."

Receiving feedback at this point allows the artists to assess if they are creating the effect they want. It gives them the chance to consider what they want to do with the paint to enhance the desired effect. Some students decide to change direction with their masks because they like the interpretation someone else gives.

Ask students to briefly discuss with their groups their plans for painting. Articulating their plans helps students focus their ideas.

Session Four: Paint masks. Give the masks names.

Assessment Ideas: Assess finished masks in terms of the creative use of materials to achieve an asymmetrical effect.

Writing Follow-up Activities: Read several folktales to the class and lead a discussion about folktales. Explain that folktales are stories that have been passed down orally within families and communities and carried from place to place by travelers who retold them. Ask students why these stories might have been considered important enough to retell. Are they entertaining? What other purposes might they have besides entertainment? Many folktales from Native American and African

are intended to teach moral lessons as well as to entertain. Can students think of examples of lessons that are contained in some of the folktales you have shared?

If students are not familiar with storyboards, teach them to use the storyboards to retell the main events of a story in words and pictures. (See the blank form on page 18 and the sample on page 19).

Invite students to consider their masks as a character in a story. Ask them to make a web about their character, including the character's name, appearance, personality, any special abilities or unusual characteristics, family, friends, and/or problems. Emphasize that you want original characters. Ask each student to introduce their mask character to the class.

Explain to students that your class is going to create stories or plays based on the character masks they have created. Ask them to create stories that teach lessons as well as entertain. Brainstorm some of the lessons that stories could teach (share with others, tell the truth, don't be greedy, avoid drugs, follow safety rules, etc.) You may have each student write a story or play based on his/her mask character or allow several students to create a group story or play using all their characters.

Ask them to consider the audience for their stories or plays. Will they share them with their peers, their parents, younger students, or a combination of these groups? Remind them to keep their purpose and audience in mind.

Ask students to outline the main events of the plot on a storyboard before actually writing the story or script. Have students peer edit storyboards before students go on to the next step. Ask peer editors to pay special attention to the appropriateness of the story for the target audience and the effectiveness of the story in conveying a lesson as well as entertaining. As students work from their storyboards to their finished stories, remind them to add details to more fully develop the characters and setting.

Resources:

1. National Gallery of Art
   Extension Programs
   Washington DC 20565
   Loans slide shows, videotapes, books, and teacher resource packets to schools for free. Send for catalogue. May reserve for year period at a time if done through school library. Otherwise two week loan. Must reserve four months in advance. The videos are not recommended for elementary classes, and the tapes for the slides shows are not really appropriate for this level, but the slides and reproductions are wonderful for classroom discussions. "2,000 Years" includes Northwest Coast Native American masks, and "The Creative Past of Africa" includes African masks. "The Chinese Past,, includes Chinese masks.

2. University of Kentucky Office of International Affairs, Kay Roberts, Director.
   (606) 257-8776 ext. 226

3. Books - folktales and masks
   Why the Sun and the Moon Live in the Sky retold by Elphinstone Dayrell

The Mountain Goats of Temlaham retold by William Toye
Myths and Legends of the Indians of the Southwest by Bertha Dutton and Caroline Olin
Northwest Coast Indians Coloring Book by Tom Smith

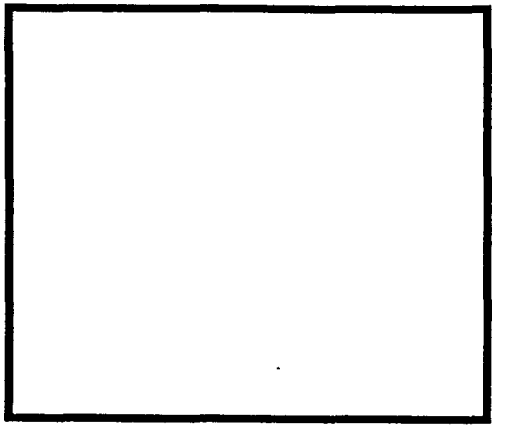
4. Dover Publications, Inc. - Source for folktales and books on masks of diverse cultures
   31 East 2nd Street
   Mineola, NY 11501

5. J.B. Speed Museum Suitcase Resources
   2035 South Third Street
   Louisville, KY 40208
   502-634-2700
   Available on a two week rental, the African and Native American suitcase resource kits include many artifacts and other educational materials. The African kit has a mask. The video, “Masks from Many Cultures,” is available as a free rental from the museum’s Sullivan Video Library.

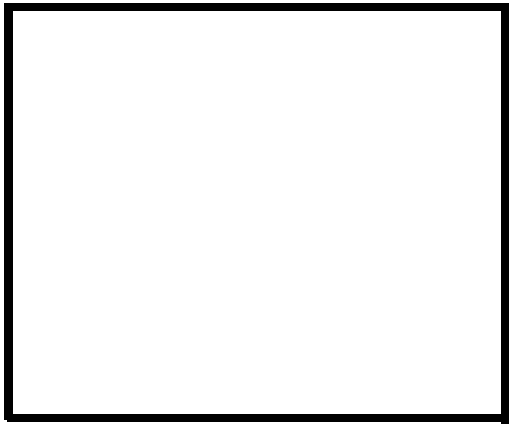
STORYBOARD

1. _____

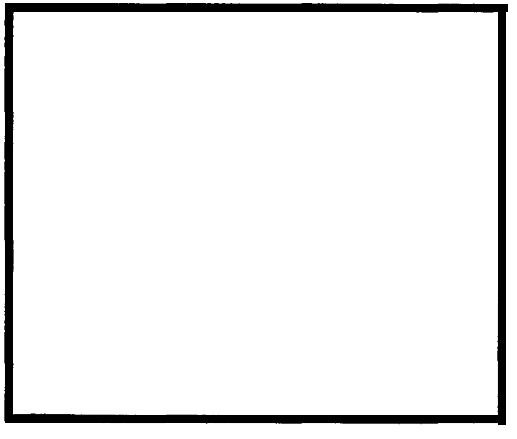
2. _____



3. _____



4. _____

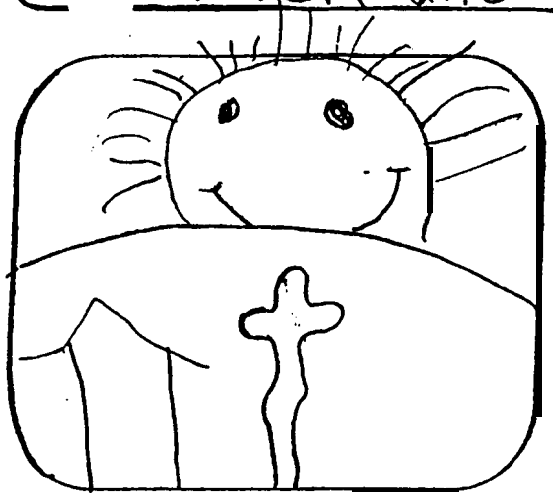


5. _____

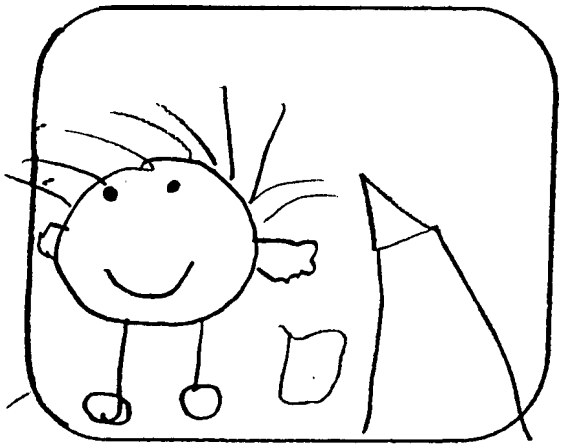
6 _____

Title. Raven and the sun

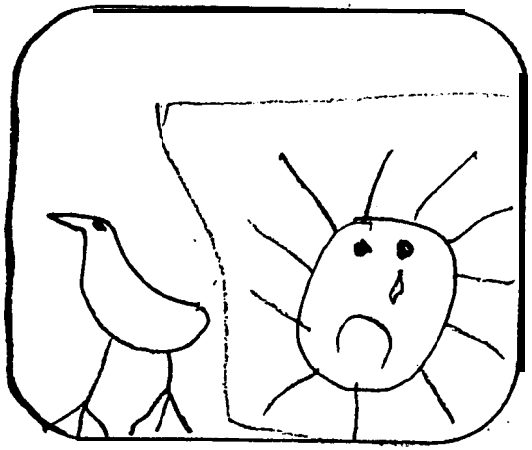
Darrell 4s



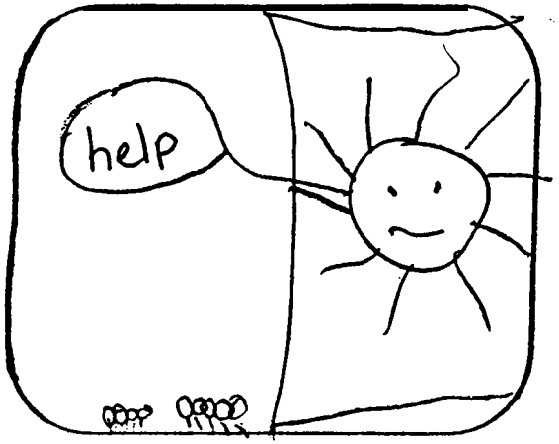
Long ago sun lived on a mountain near a village



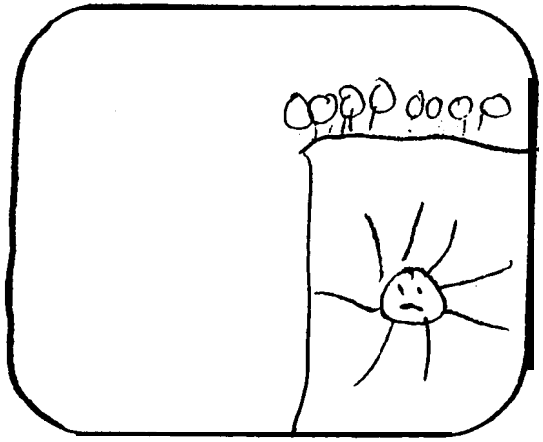
Sun ate supper in the village



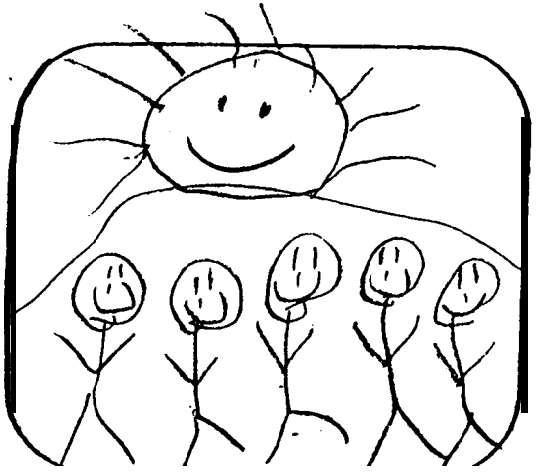
Seagull trapped sun in a box. Seagull was jelus.



One day some ants came and saw the sun in a box and the weant and got help.



But the couldnt open the box lead and they weant and got help.



the ants waent and got raven for help and raven weant to the ocean and got his friend to me in the sun

CONNECTING WITH LINES
Activity Contributed by Judy Sizemore

Grade level: Middle school

Materials: Post-it notes (one large, multi colored cube), poster boards (two per group), fine and thick tipped black markers (one of each per student), Connecting with Lines handout and Structure of a Cinquain Poem handout (one each per student), magazines to cut up, scissors (1-2 pair per group), glue sticks (1-2 Per group)
Art prints or student art work

Time: 3 sessions, 45-60 minutes each

Core Content Addressed

Responding: Describe, analyze, and interpret works of art using visual arts terminology (2.22, 2.23, 2.24)
Students demonstrate an awareness of the different genres of literature (poetry)

Overview: This activity will help students see how lines in visual art can express movement and/or emotion. They will learn to make creative connections between visual art and poetry.

Introduction: Lines are found everywhere. Ask students to find the following types of lines in the classroom: horizontal, vertical, diagonal, intersecting, parallel, straight, curved, wavy, radiating, thick, thin, long, short.

Explain that different types of lines are used in art work to express movement and/or emotions.

Activity:

Session One: Distribute thick-tipped and fine-tipped black markers to students. Tell students that you are going to describe various emotions and they are to make lines that match the emotions on the post it notes you give they. They may use the fine or thick tipped markers. They are not to make shapes (smiley faces, stars, hearts, etc.) --just lines.

Distribute a different color post it note (one per student) for each emotion. You may use the "emotion descriptions" that follow or make up your own:

1. You have just found out that you won a million dollars in the lottery, the boy (or girl) of your dreams is madly in love with you, and you have made straight A's on your report card. You are wildly happy.

2. It is the end of a perfect day. You are relaxing on the porch watching the sunset. You have your shoes off and your feet propped up on a stool. You are completely comfortable. Soft music is playing in the background. You feel totally peaceful.

3. You studied really hard for the big test and did very well, but the teacher claims you cheated (even though you did not!) and gives you a zero. Your girl friend (or boy friend) dumps you for your worst enemy, and someone knocks over your lunch tray. You are so angry you are about to explode.

(After this roller coaster of emotions, students benefit from a stretch and a few deep breaths to get back to normal before continuing.)

Divide the class into groups of 5-6 students and give each group a poster board. Ask them to arrange their post-it notes in groups on the poster board according to the color of the post-it notes (which is also sorting by the emotion). As they arrange the post-it notes, ask them to make sure they are all oriented as they were drawn. Ask them to notice if the lines in each group have any common characteristics. Ask them to label each cluster of post it notes with the emotion (happy, peaceful, angry) and then write words around the cluster that describe the lines. Distribute the Connecting with Lines hand-outs (page 23) to give them a jump start on thinking of words. They may also add synonyms for the emotions.

After completing the posters, have groups share the list of words they used. Ask students to notice if some of the same words are used by different groups to describe the same "emotion lines."

Display the posters and collect the hand-outs for re-use.

Session Two: Explain that lines can do many different things. As a class, brainstorm some of the things that lines can do (make shapes, show movement, express happiness, support, enclose, divide, converge, wiggle, point, etc.)

Divide the class into groups of 4-5 students. Give each group a poster board, 1-2 pair of scissors, a stack of magazines, glue, and black markers. Their assignment is to make a poster showing different things that lines can do. They will use cut-outs from the magazine as examples. Each example must be labeled with at least one descriptive word. Distribute the Connecting with Lines hand-out (page 23) to give them a jump start on finding words. Let each group describe their poster to the class before displaying them.

Session Three: Explain that poems can express emotions in the same way that visual art can. Tell students they are going to learn to use a form of poetry called cinquains to describe a work of art. Distribute the Structure of a Cinquain Poem hand-outs (page 24). Select an art print as an example and model the process of creating a cinquain using the formula on the hand-out. Point out that the formula for this cinquain is similar to the outline for developing an art critique on page 12 (describe, analyze, interpret, evaluate). Ask students for suggestions to create a class poem about the selected print.

Allow each student to select an art print or a piece of student art work as the basis for their own poem. Allow them to use the Connecting with Lines hand-outs and the class-created posters to find words that they might like to use.

Have the students mount an exhibit of their poems and art prints for their fellow students or parents.

Variations:

1. Use music instead of "emotion descriptions" as the basis for creating lines in Session One.
2. Write haiku instead of cinquain in Session Three.
3. Integrate this activity with an art activity focused on drawing with lines.

KET's Art on Air series has several programs that would fit well with this activity. (See Resource List)

4. Integrate this activity with Drawing the Classics in the Music section (page 76).
5. Create Video Poetry as described in the media section (page 108).

Assessment Ideas:

1. Assess the poems on the basis of how well the student incorporated words that describe lines from the art work into the poem.

Follow-up:

1. Visit a museum and develop a brochure that could be used to help future museum visitors understand the use of lines in the art work on display. Compare and contrast the use of line in various works of art. Be sure to discuss how the lines express movement and/or emotion.
2. Have students prepare an exhibit at school for other students. Use art prints or student work. Write a brochure as described above.

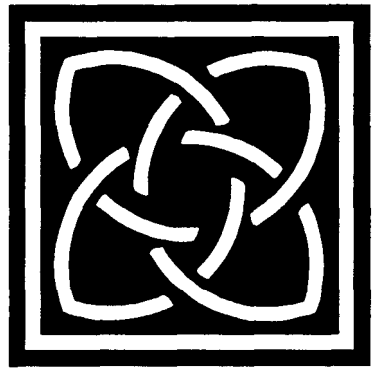
Resources: KET

600 Cooper Drive
Lexington, KY 40502-2296
I-800-945-9167

KET has produced some of the most valuable arts resources available to teachers. Many shows are block fed in the fall and can be taped for later use. Most can be purchased along with a teachers resource guide.

Art on ***AIR*** features Kentucky Arts Council roster artists presenting activities that can be done by viewers with simple classroom materials. "Walking the Line" with Rebecca Gallion steps students through the process of contour drawing. "Moving Lines" with Alice Noel immerses students in gesture drawing. "CARTography" with Cyndi Cooke shows how art and science intersect in the use of lines on maps.

Other shows in the series emphasize shape ("Geo Vistas" with Ruben Moreno and "Tessellation" with Thomas Freese) and color ("Color,, with Catherine Ruben).



CONNECTING WITH LINES

horizontal ----------

vertical IIIII

diagonal /////\\\\

parallel ==========

perpendicular LLLLLLLL

intersecting xxx+++###

crossing

curving ()()))((CCOO

straight IIIIIIII

f l u i d

rigid

radiating ********

expanding

exploding

angular **c c c < < > > > > >**

stiff

continuous

broken

- - - - - - - - - - - - - - -

undulating

SUPPORTING

strong

bold

heavy

delicate

feathery

wispy

smooth

peaceful

soothing

jagged

tense

enclosing

connecting

dividing

spiraling

floating

diverging

pressing

converging

STRUCTURE OF A CINQUAIN POEM

A cinquain has five lines and a title.

The first line is one word - a noun (a description of the art work or something you see in the art work))

The second line is two words - two adjectives (use words that describe the lines in the art work but do NOT end in -ing)

The third line is three words - three participles (use words that describe what the lines are doing in the an work and DO end in -ing)

The fourth line is a phrase beginning with “Like a . . . ."
(Use your imagination - what are you reminded of when you view the art work?)

The last line is one word - a noun (a feeling you have when you look at the art work)

EXAMPLES:

Water Lilies and Japanese Bridge

Garden,

Graceful, strong

Curving, flowing, dancing

Like a dream of summer

Peace

Nbedle House

Home,

Solid, bold

Supporting, enclosing, directing

Like a close knit family

Strength

Adinkra Printing

Activity Contributed by Ashi El-Euroa Bey

Grade level: **middle-high**

Materials for 25 students:

1. Fun Foam cut into 4" square: - one per student
2. White glue
3. Textile ink or acrylic paint (black for authentic look or assorted colors)
4. 10 black permanent markers
5. 1" foam paint brushes - one per student
6. One flat bed sheet (white or pastel -- double size) prewashed
7. Corrugated cardboard cut into 4" squares - one per student
8. Masking tape
9. Newspaper to cover tables
10. Pencils
11. Scissors - pair per student
12. Two yard sticks
13. White scrap construction paper cut into 4" squares
14. Water for clean up

Time: **two hours (can be done in two one hour sessions)**

Core Content Addressed:

Creating/Performing: Use media and processes, subject matter, symbols, ideas, and themes to communicate cultural and aesthetic values. (2.22)

Responding: Analyze, compare, contrast, and interpret the cultural and historical context of art-works using visual arts terminology. (2.22, 2.23, 2.24, 2.25, 2.26)

Art Processes/Media:

Fabric design

Overview: Students collaborate in the creation of a large mural fabric featuring a variety of meaningful symbols. These symbols, called Adinkra (or Andikera) are derived from the cultural heritage of the Ashanti people of Ghana, West Africa.

Adinkra symbols convey moral messages, inspiration, and proverbs that help individuals govern their lives. Each student creates his/her own printing block using the symbol of his/her choice. The group may work together to determine the overall pattern of the mural or smaller groups may collaborate on strips of fabric that will be sewn together to create a more authentic cloth. This project helps students develop an appreciation for the cultural context of an art process.

You will be working with paints or inks that do not wash out of clothing, so be sure to warn students to wear old clothes for this project.

Introduction: Session One: To help students understand the cultural context of Adinkra printing, introduce the project with a discussion of West African culture. Give students time to read "Adinkra Cloth: Its Origin and Purpose." Ask students to discuss how Adinkra cloth differs from commercially produced cloth used to make mass produced clothing.

Distribute packets of Adinkra symbols and ask students to interpret the meaning of various symbols by giving an example of someone who exhibits the characteristic symbolized. (If needed, get them started by sharing examples of your own.) Discuss the shapes of the symbols, considering

which are based on plant or animal motifs and which seem to be symbols of inanimate properties. Consider which are symmetrical and which are asymmetrical.

Ask each student to select a symbol that is personally meaningful.

Session Two: Makina the Stamp.

Give each student a 4" square of the following: white paper, Fun **Foam,** and cardboard. Demonstrate drawing and cutting symmetrical and asymmetrical shapes. Have students practice drawing their chosen symbol on the piece of paper. When they have completed the drawing, have them cut out the symbol and trace it onto the Fun Foam. (If some of the symbols are too difficult for your students to draw, you may enlarge the symbols to the appropriate size on the copy machine for them to cut out.) When tracing is complete, cut out the symbol and glue it to the cardboard.

Stamping the Fabric

Place two 6' tables side by side and cover with newspaper. Place bed sheet on tables. (If the mural will be worked on in small groups, cut the fabric into strips about 9" to 11" wide and 6' long. Students must keep in mind that the strips will be sewn together and leave one inch wide borders on each long edge. A line may be drawn on each edge as a reminder.)

Using the yard sticks, draw lines with black markers to divide the sheet into equal blocks about 9" square. Decide which shapes will be used in each block. Discuss principles of design such as rhythm, repetition, unity, and variety.

Practice stamping on some scrap paper before printing on the sheet. Hold the stamp by the edges of the cardboard. Use a foam brush to brush an even, thin coating of paint or textile ink on the raised Fun Foam and press the stamp against the paper. When you have a feel for how much paint is needed, begin to print on the fabric, starting in the center and working toward the edges. Be careful not to lean against the fresh paint.

If the sheet is stamped in one solid piece, use bright markers to make tiny marks along the dividing lines to look like stitches. If you have cut your sheet into strips, allow the strips to dry thoroughly before stitching them together, using brightly colored thread.

Variations:

1. Have each student stamp a piece of stiff tagboard to use as a cover for a personal journal.
2. Let students stamp on poster board to make Adinkra posters.
3. Stamp on tee-shirts.

Writing Activities:

1. Write a how-to story about making the Adinkra mural. Remind students that a how-to is more than a set of directions. Before readers will read a how-to story, the writer must catch their attention. Brainstorm a list of people who might be interested in learning how to do an Adinkra project (artists, teachers, camp counselors, other students). Ask each student to select a target audience and think of three reasons why those people would like to learn about an Adinkra project. Model how to write an effective lead (or "hook,,) to entice a

selected target audience to read your story. (For an audience of teachers, for example, you might begin with, “Are you looking for a project that will build the cooperative skills of your students as they learn about African culture and develop their creativity? Adinkra printing is the project for you.“)

The body of the story will contain the list of materials and clear directions for completing the activity. Encourage students to include sketches and diagrams wherever it is appropriate.

The piece must have a strong conclusion. This could give the reader some ideas on how to use the finished product or suggest other related activities to explore.

A good, year long writing project is to have different groups of students take the responsibility for writing how-to stories about each art activity. At the end of the year, all the stories are copied and bound as books for the students. Many students use these class-created books to do art projects during the summer, either for themselves or in a summer job with youngsters.

2. Write a personal narrative about the symbol you selected and what it represents in your life. Again, consider your audience. Some students like to write these pieces as very personal statements for themselves, to reflect upon and record their own private thoughts and feelings. They may prefer not to share these with anyone. Some students like to write the pieces for parents or others who have had a profound influence on their lives. Bound in a book stamped with an Adinkra symbol, these make wonderful gifts. Many classes like to bind these personal narratives, each stamped with the person’s chosen symbol, as a class yearbook.

3. Write an article for your local newspaper about your Adinkra project to inform the community about the type of art projects your class is doing. Compare and contrast your class project with the actual process of Adinkra printing as practiced in West Africa. Explain what you have learned form the project about art and about cultures.

4. After doing further research, write a report for your fellow students to explain the role of art in West African society. Be sure to use many examples.

This also makes a wonderful class project. If different groups of students take the responsibility for writing about art in different historic and contemporary cultures, you can publish a book that will be a valuable addition to your school and public libraries.

Resources:

1. National Museum of African Art
   Washington, DC
   Several videos are available on loan that are suitable for grades 4-12.
   Their hand-outs of Adinkra symbols are reproduced (with permission) on the following pages.
2. Made in West Africa by Christine Price (E.P. Dutton & Co., NY)
3. Contemporary African Arts and Crafts by Thelma Newman Crown
   (Publishers, Inc., NY)

Adinkra Cloth: Its Origin and Purpose
by Ashi El-Euroa Bey

The Ashanti people of Ghana, West Africa, conduct elaborate funeral and memorial services, held to bid farewell to departed souls. Fabric printed with Adinkra symbols plays an important role in this society's tradition of paying homage to their ancestors. Originally the fabric was used only for funeral rites. Adinkra fabric, hand printed with shiny, black symbols, is worn by mourners during the period of mourning. The Adinkra symbols represent proverbs and morals that are used to govern every day life. The symbols often reflect the way that the mourner feels about the departed soul or about life in general.

Through the years, the use of this fabric has changed. Adinkra fabric is now used for many occasions. Musicians and dancers often wrap themselves in this cloth. The costumes are very full and graceful. The fabric is also used for home decorating. Traditionally, the symbols are printed on white fabric for men and pastel fabric for women.

One legend about the origin of this craft tells of a king named King Adinkra, who ruled a large kingdom that encompassed Ghana as well as the Ivory Coast. This kingdom was named Guyaman. This king was supposedly killed during a civil war about the beginning of the nineteenth century. The Ashanti people took his robe, which was covered with symbols, as a trophy. They began to make fabric printed with symbols and named the craft after the king.

The symbols convey moral messages. They give us guidance in conducting our daily affairs so that we become responsible members of society. The symbols are often designed using patterns of life forms, such as birds, butterflies, plants, flowers, animals, or even hair styles. Some symbols are abstract representations of concepts such as justice or authority.

The Adinkra Process

Usually an entire village is involved in the process of making Adinkra fabric. The cotton for the fabric is grown and woven in the village. One man is usually responsible for making stamps, another for making the ink, and others will do the stamping. The authentic cloths are made from strips of thickly woven cotton ranging from 8" to 14" in width. These strips are sewn together by young boys using brightly colored thread. The fabric is then printed with hand carved stamps and natural ink made from the bark of the badee tree. The women of the village take the fabric to the market place, completing this collaborative effort.

Adinkra Ink

Bark is peeled from a badee tree and soaked in water overnight in five gallon drums. The bark is then pounded and boiled in the same water every day

for a week until the mixture is as thick as tar. During the last few days, iron ore stone is added as a mordant, which makes the dye turn black. Once the mixture is cooled, egg white is added to the dye stuff to give a glossy characteristic to the stamped patterns. This process yields one half gallon of dye.

Adinkra Stamps

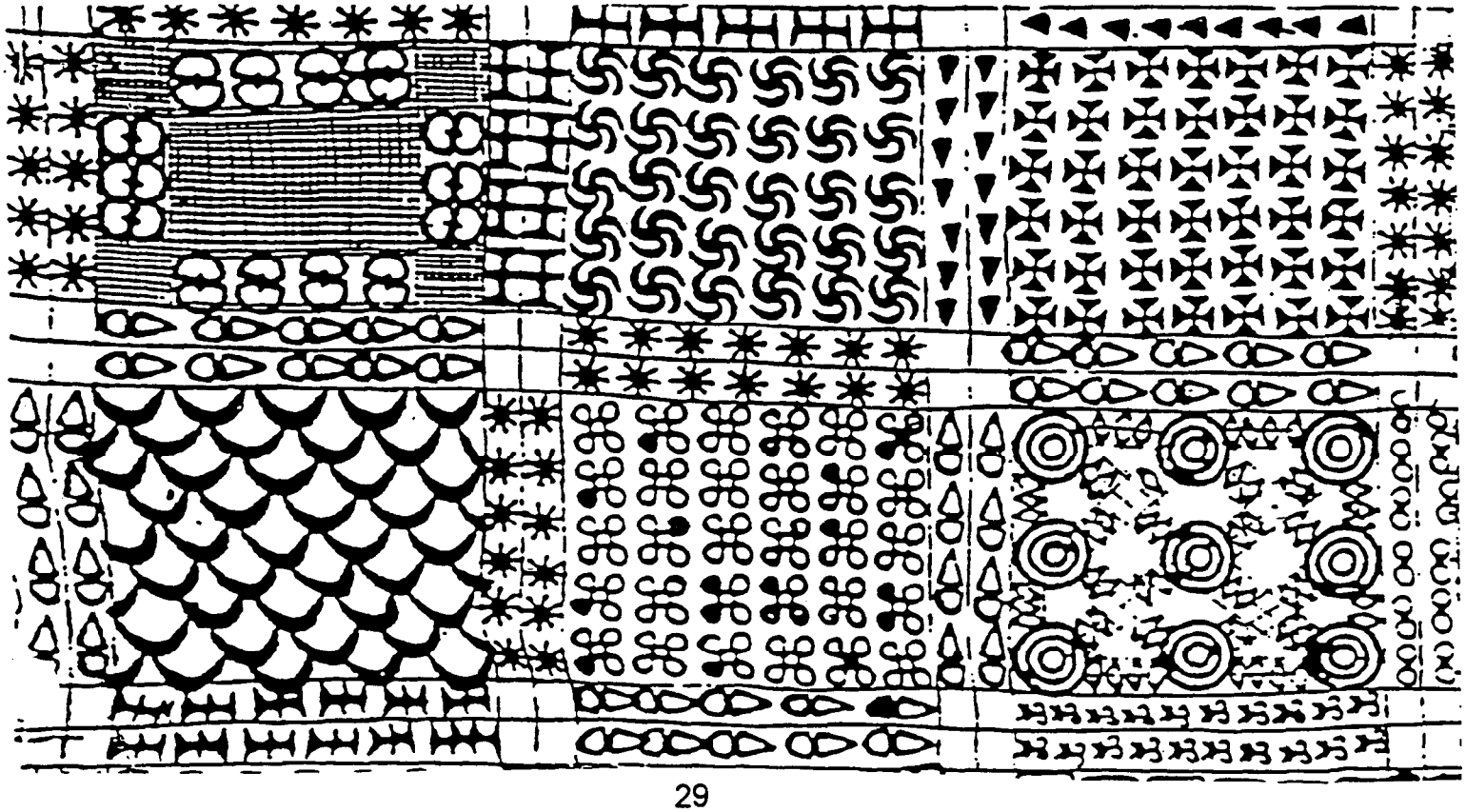
There are over 300 different Adinkra symbols. A gourd named a calabash is carved to make the stamps. The positive area is the part that will be stamped onto the fabric so the negative areas are cut away. Long handles are attached to the back of the stamps.

Stamping the Fabric

The Fabric is stretched tightly over a padded, wooden frame. The teeth of a carved wooden comb are dipped into the dye and dragged across the width of the fabric to create lines intersecting at right angles. These lines divide the fabric into bordered areas in a consistent, symmetrical pattern. The Adinkra stamps are dipped in the ink, the excess ink shaken off, and the stamp pressed onto the fabric. Each stamp is usually printed in clusters of six or eight, creating a design within each bordered area. When the fabric is completed, it is placed in the sun to dry. The fabric must be cured for two years before it will be washable.

Adinkra Pattern

Courtesy of the National Museum of African Art



Adinkra Symbols

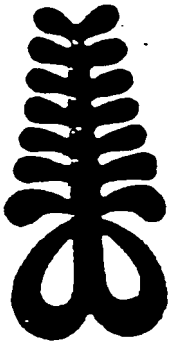
Courtesy of the National Museum of African Art

AKOMA
"The heart"
Symbol of patience, endurance, consistency

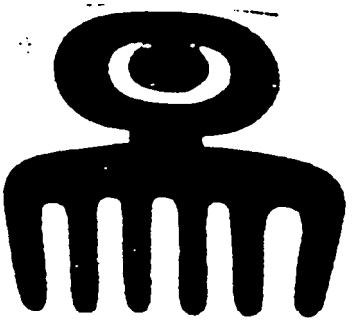
NKYIN KYIN
"Twistings"
Toughness, ability to withstand hardships

KWATAKYE ATIKO
"The back of Kwatakye's head"
Kwatakye was a war captain of an Asante king

BI NKA BI
"Bite not one another"
Symbol of justice, fair play, unity, and freedom



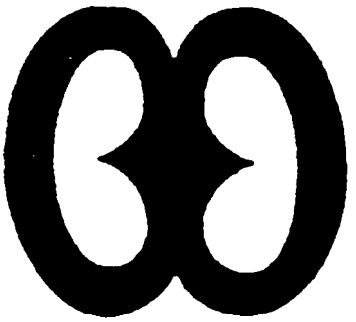
AYA
'The fern"
'I am not afraid of you, I am independent of you."



DUAFE
'Wooden comb
Symbol of the good things about women: patience, fondness, and care

GYE NYAME
"Except God, I fear none."
Symbol of Supreme God

AKOFENA
'State swords"
Symbol of heroic deeds



NYAME BIRIBI WO SORO
"God, there is something in Heaven. Let it reach me." Symbol of hope

Thematic Exhibitions

Activity Contributed by Martin Rollins

Grade level:	**middle-high**
Materials	**1. Art print postcards (preferably laminated) about 200 per class** **2. Construction paper package, asst. colors** **3. White glue** **4. Post-it notes - one pack**
Time	**60 minutes for practice activity.**
Core Content Addressed:	
	Creating/Performing: Know how media, processes, subject matter, symbols, ideas, and themes communicate cultural and aesthetic values. (2.22, 2.25, 2.26) **Responding: Defend personal interpretations of works of art by using reasoned arguments. (2,23,** 2.24)

Overview: Creating a strong piece of art is only one part of the work that artists must undertake. They must also be able to present their work to the public. If they are arranging a display at an art show, they must have a sense of how to put together an exhibition.

Gallery managers and museum curators are also involved in presenting art work to the public and must make decisions about how to group art work to make an effective exhibition.

Students can practice the skills of organizing an exhibition using art print postcards and then use these skills to mount a student art show. This works best after students have accumulated several works of art so that you have a good selection for your exhibit.

Materials: Art print postcards are available from a variety of sources. Dover Publications (31 East 2nd Street, Mineola, NY 11501) has excellent sets of postcards at very reasonable prices. Be sure to purchase a diverse group of postcard prints and mix the postcards from different sets when you give them to the groups of students. If you laminate the cards, you can re-use them for years.

Activity: Divide the class into four groups and present the following situation to them:

Each group represents a committee overseeing the installation of an exhibition at an art museum. Although the museum has an excellent selection of artworks, no one has yet decided which works to put on view. Your group must come up with a theme for the museum's upcoming show schedule. The theme will be the thread that runs through all the works at the exhibition - the idea that pulls them all together. Your group will want to consider the following:

Keep in mind that the theme for the show should not be either too complicated or too simple. You'll want to have artworks that work together visually, but also have some variety.

- Themes that you might consider are works that are related in their subject matter, their materials, their time periods, etc.

To help you in your work you have a selection of postcards that represent the works of art . (At this point give a pack of about 50 postcards to the leader of each group.) As a group, sort through them and mount an exhibition of 15-21 works of art that best reflect your chosen theme. Not only should the works reflect your theme, the works should be strong works.

The two groups may negotiate with one another to trade works of art if mutually acceptable terms can be arranged.

After you have made your selections, collectively come up with a name for your exhibition. Mount your exhibition on the construction paper to make an effective display. Use the Post-it notes for title cards.

Collectively write a curator's statement citing the reasons that you chose the works that you did for this exhibition.

Each group will present their mini-exhibition to the other groups.

Once you have practiced on the postcards, you are ready to mount a student art show. There are many factors to consider. First, which works should be grouped together in each area of the exhibition? As with the postcards, make sure you have a selection that works together visually *and* reflects a common theme. What do you want to do to enhance the backdrop for the display? How can you mount each piece to show it to best advantage? Do you want all works displayed at the same height? What information should be included on the title cards? How should you publicize the exhibition? Who will make posters? Who will write an announcement for the local paper?

As the works are grouped, have the students whose works are going to be exhibited together write a curator's statement for their section of the exhibition. Ask them to be sure to consider the audience that is likely to come to their exhibition. They do not want their curator's statement to be too complex, but they also want to avoid "talking down" to their audience.

Related Field Trips: The best way for students to see how exhibitions are mounted at real museums is to visit a real museum. The Singletary Center for the Arts at the University of Kentucky (606-257-5716) provides age appropriate tours, as does the J.B. Speed Art Museum (502-634-2700) in Louisville. Universities and colleges also have student art shows that your students can attend. You could also take your students to visit a gallery, such as the Kentucky Art and Craft Foundation in Louisville (502-589-0102), the Kentucky Folk Art Center in Morehead (606-783-2204) the Kentucky Gallery of Fine Crafts and Art in Lexington, David Appalachian Crafts in David ((606-886-2377) or at the Mountain Arts Center in Prestonsburg ((606-889-9125, extension 26). You

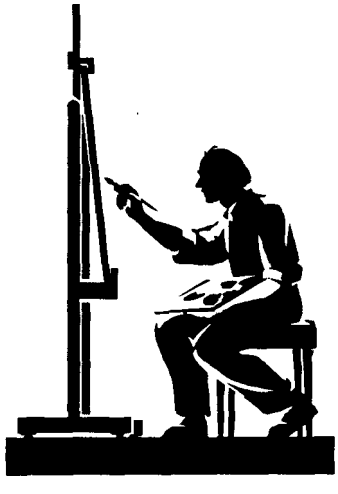
might consider a field trip to the art fair sponsored in Berea each fall and spring by the Kentucky Guild of Artists and Craftsmen. Contact the Guild at 606-986-3192 for a curriculum guide and/or to arrange a tour. There are many other museums, galleries, and fairs in the state.

If you are able to take your students to see art displayed in a variety of formats, you could allow them to decide which format they prefer for their own exhibition. Ask each student or group of students to make a presentation (written, oral, or a skit) to present their reasons for wanting a certain type of exhibition and then allow the class to reach a consensus.

Alternative "Field Trips": Another way to extend your students' experience with exhibitions is to borrow sets of slides (free) from the National Gallery of Art. (Write to National Gallery of Art Extension Programs, Washington DC 20565 for a catalogue.) Some slide sets are organized by culture, some by a particular art movement, some by qualities such as the use of light or color.

The J. B. Speed Museum has an excellent collection of arts videos at their Sullivan Video Library. Call Manjisi Menezes at 502-564-2734 to arrange a free rental. The videos explore themes such as art and cultures, art movements, art media, artistic styles, and art with a message,

You can also expand your students' art world by taking virtual field trips to museums and galleries on the World Wide Web. Visit the Louvre at http://mistral.culture.fr/louvre/ and you can download works of art to make your own mini print set. Students can view works of art and read statements written by curators about current exhibitions and permanent collections. (This information is available in English, French, Spanish, or Japanese, if you want to integrate this with a language class.) How does the written information enhance your understanding of the artwork?



Elementary Art Assessment

COLOR THEORY
Primary, Secondary, Warm, Cool, Neutral and Hue

ELEMENTS OF ART
Color, Line, Shape/Form
Texture

PRINCIPLES OF DESIGN
Balance (symmetry), Pattern, Contrast (light & dark), Emphasis (focal point)

CULTURES
Native American, West African (Ivory Coast), Early American (Folk/Appalachian)

PERIODS
Realistic/Naturalistic vs. Abstract/Symbolic

MEDIA
Crayon, Paint, Fabric, Yarn, Paper, Clay, Papier-mache, Stone, Wood, Metal

PROCESSES
Pencil Drawing, Painting, Sculpture, Weaving

PURPOSES OF ART
Expressive - express emotions & ideas
Narrative - describe & illustrate experience
Decorative - decorate objects
Useful - functional

SUBJECT MATTER
Portrait
Landscape

Jimmie Dee Kelley

MS Art Assessment

COLOR THEORY
Hues & Value (tints & shades),
Monochromatic

ELEMENTS OF ART
Space (positive/negative/perspective),
Value (light & shadow), Line,
Shape/Form, Texture

PRINCIPLES OF DESIGN
Emphasis, Repetition,
Contrast, Balance (symmetry/asymmetry)

CULTURES
Asian

SUBJECT MATTER
Still Life

MEDIA
Paint (tempera/watercolor), Fibers, ink,
Pastels, Clay, Papier-mache, Found
Objects, Wood, Metal, Stone

PROCESSES
Painting, Fabric Design, Printmaking,
Ceramics, Sculpture

PURPOSES OF ART
Expressive (Personal Expression),
Narrative (Make a Point),
imitate Nature: Mimetic
(Reflect the World), Ritual, Celebration,
Commemoration, Architecture

PERIODS OF HISTORY
Ancient & tribal cultures, Renaissance,
19th Century: impressionism /
Realism / Naturalism

Jimmie Dee Kelley

HS Art Assessment

COLOR THEORY
Analogous, Complementary, Monochromatic, intensity (Brightness & Dullness), Triadic

PRINCIPLES OF DESIGN
Movement, Rhythm, Proportion, Unity, Variety, Transition/Gradation

CULTURE/GENERAL TRENDS
Egyptian, American, European, Latin American

Jimmie Dee Kelley

MEDIA
Oil & Chalk Pastels, Paint (Acrylic, Tempera, Watercolor), ink, Wood (Constructive), Plaster, Paper, Clay, Photography, Computer Design, Oil Paint, Metal, Stone

PROCESSES
Drawing, Textiles, Painting, Photography, Computers

PURPOSES OF ART
Formalist (Arrangement of Elements & Principles), Persuasion

PERIODS OF HISTORY
Classical Greek & Roman, Medieval, Baroque, 19th Century (Neo-Classicism, Expressionism), Modern/Contemporary

Historical and Cultural Awareness

URPOSES OF ART

Expressive
Narrative
Decorative
Functional
Mimetic
Ritual
Celebration
Commemoration
Architecture
Formalist
Persuasion

PERIODS OF HISTORY

Ancient
Classicism
Medieval
Renaissance
Baroque
Neo-Classicism
Expressionism
Realism
Impressionism
Naturalism
Modern/Contemporary

CULTURES

Native American
West African (Ivory Coast)
Early American (Folk/ Appalachian)
Asian
Egyptian
American
European
Latin American

Jimmie Dee Kelley